

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

*Symphony
Orchestra*

MICHEL TABACHNIK, CONDUCTOR

SATURDAY, OCTOBER 19, 1985

MacMILLAN THEATRE, 8 PM

PROGRAMME

Intégrales

EDGAR VARESE
1883-1965

Concerto for Trumpet in E flat Major

JOSEPH HAYDN
1732-1809

Allegro
Andante
Allegro - Finale

Valerie Cowie, trumpet

-INTERMISSION-

Symphony No. 9 in E minor
"New World"

ANTONIN DVORAK
1858-1904

Adagio, Allegro Molto
Largo
Scherzo Molto Vivace
Allegro con fuoco

NOTES

Intégrales

Edgar Varèse

The French-American composer Edgar Varèse (1883-1965), an adventurous musical explorer and far ahead of his time, was one of the large group of avant-garde composers who emerged in the glorious 1920's. Varèse perceived music, or organized sound as he preferred to call it, as an art-science: as early as 1916 he had called for the collaboration of scientists, technicians and musicians to invent new instruments capable of greater varieties of pitch, timbre and dynamic ranges. His new system of musical thought used rhythm as the primary material of musical language; as such melodies or pitches no longer provide a forward drive, posing the central question Varèse asks in his music: How is the music to proceed or move forward when the pitches themselves have no inclination to move toward other pitches. Intégrales, composed in 1924-25 and premiered by the famous conductor Leopold Stokowski, is one of Varèse's solutions to this problem. He conceived it as "spatial projection", and instructs the listener to "imagine the projection of a geometrical figure on a plane with both figure and plane moving in space, each with its own arbitrary and varying speeds of onward motion and rotation". Intégrales is written for five brass, six woodwind and seventeen percussion instruments. It is the percussion group which is the core of the orchestra, graphically illustrating Varèse's use of rhythm as the primary organizing factor in his works.

Concerto for Trumpet in E flat Major

Joseph Haydn

This concerto, although written in 1796, was performed only once on March 28, 1800. It subsequently disappeared from the repertoire until a recording of its final two movements made in 1929 led to its becoming Haydn's most oft-recorded work today. Anton Weidinger, Haydn's friend from the Viennese Court Orchestra had, in 1793, invented a revolutionary keyed trumpet, allowing the use of diatonic step-wise notes. This allowed the composer to treat the instrument

not in the simple, militaristic style formerly required but as a truly virtuoso solo instrument. At the same time, the concerto employs a rich and colourfully detailed orchestration reminiscent of the famous London symphonies. The opening movement, of the three, the most intellectual and weighty, is written in the customary sonata form. Haydn cleverly allows the soloist an opportunity to 'warm-up' in the full orchestral introduction before the virtuoso playing begins. The poetically lyrical second movement (horns, orchestral trumpets and timpani are omitted) is an Andante in a gentle six-eight siciliana-style metre. It is the brilliant and light final movement which makes the largest demands on the soloist. The concerto is heavily symphonic on a large scale; it is the last extant, purely orchestral piece that Haydn wrote and in many respects sums up his abilities as a composer in this genre.

Symphony No. 9 in E minor "The New World"

Antonin Dvorák

Antonin Dvorák, 52 years old at the time his Ninth Symphony was premiered at New York's Carnegie Hall in December 1893, was already a famous composer, thanks initially to the support of Johannes Brahms. Enticed to America by an incredibly generous philanthropist, Dvorák became fascinated with Negro and native Indian melodies. He commented: "It is this (American) spirit which I have tried to reproduce in my new symphony. I have not actually used any of the melodies; I have simply written original themes embodying the peculiarities of the Indian music". The first movement of this symphony, which Dvorák meant to call "Impressions and Greetings from the New World", is in the standard sonata form, but with a slow introduction, and presents a wealth of luxurious melodies. The intensely lyrical second movement and the scherzo-trio third movement were inspired by scenes from Longfellow's poem "Song of Hiawatha". The finale, also in sonata form, quotes themes from both these and the opening movements, providing a structural unity to the work as a whole. The symphony solves no complicated musical or structural problems: it is a simple direct communication of impressions, moods and feelings felt by Dvorák, who must be considered one of the world's supreme melodists.

Gerald Van Wyck

TONIGHT'S ARTISTS

Considered one of today's most talented European conductors MICHEL TABACHNIK concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

No stranger to Toronto by way of his acclaimed work with the Canadian Opera Company - Lohengrin and Carmen ('83/'84), The Rake's Progress ('85), and most recently, Madama Butterfly - Maestro Tabachnik has conducted operatic productions at the Deutsch Oper, Rome Opera and at festivals in Paris, London, Prague and Athens. In constant demand as a conductor of symphonic and lyrical works, he has led such distinguished orchestras as the Berlin Philharmonic, the Amsterdam Concertgebouw, the Orchestre de la Suisse Romande, the Paris National Orchestra and the Los Angeles Philharmonic.

The Faculty of Music is highly honoured to welcome MICHEL TABACHNIK as conductor of the SYMPHONY ORCHESTRA during the 1985-86 concert season.

Toronto born VALERIE COWIE is in her fourth year of study at the Faculty of Music, University of Toronto. She is presently studying with Larry Weeks, principal trumpet with the Toronto Symphony. Ms. Cowie participated in a masterclass in March of 1985 with renowned trumpet player, Wynton Marsalis, at the Faculty of Music. In addition, she has played with the Royal Conservatory Orchestra under the baton of Mario Bernardi, Boris Brott and Franco Mannino. Upon graduation in June of 1986, Ms Cowie intends to pursue her Master of Music Degree in Performance in the United States.

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA
MUSICIANS

Violin I

Anya Aide, Toronto
Elizabeth Alford, Toronto
Marie-Andrée Demers, St-Nicolas, Québec
Nancy Borusiewicz, Mississauga, Ontario
Trevor Dick, Lantzville, B.C.
John Douglas, Port Credit, Ontario
Tracey-Ann Finn, Aylmer, Québec
* Carol Lynn Fujino (concertmaster), Burlington, Ontario
Mary Ann Fujino, Burlington, Ontario
Elizabeth Johnston, Willowdale, Ontario
Cathy Lepard, Calgary, Alberta
Dean Marshall, Calgary, Alberta
Valerie Selander, Deep River, Ontario
Stephen Sitarski, Toronto
Michael Sproule, Ottawa, Ontario
Joanna Zabrowarna, Toronto

Violin II

Pam Bakker, Toronto
John Bailey, Toronto
Anita Buttemer, West Hill, Ontario
Janet Connolly, Oakville, Ontario
Jill Dawson, Mississauga, Ontario
Vicky Dvorak, Toronto
Kenji Fusé, Toronto
Helen Hong, Toronto
Caroline Hoy, Guelph, Ontario
Catherine Hoy, Guelph, Ontario
David McFadden, Guelph, Ontario
Ines Pagliari, Toronto
Nicholaos Papadakis, Toronto
Katherine Roos, Waterloo, Ontario
Andrea Weber, Elmira, Ontario
Jane Woods, Toronto
* Nicole Zarry (principal), Toronto

Viola

*Jonathan Craig, (principal), Oakville
Julian Fisher, Toronto
Alice Jackson, Toronto
Bridget LaMarche, Toronto
Donald Lyons, Toronto
Angela McCullough, Saskatoon, Saskatchewan
Rifat Qureshi, Toronto

Cello

Cameron Adams, Oakville, Ontario
Janus Borowiec, Toronto
Jean Bresse, Chicoutimi, Québec
Daciana Cojocaru, Toronto
Joo Won Kim, Toronto
Margot Marlott, Klamath Falls, Or. USA
R. Claire Pottinger, Ottawa, Ontario
*Zoltan Rosznyai, (principal), Toronto

Bass

Jonathan Chalaturnyk, Toronto
Rob Clutton, Burlington, Ontario
*Louis Garson, (principal), Regina, Saskatchewan
Michael Lyons, Toronto
Jessica Monk, Toronto
Mike Nykilchuk, Sudbury, Ontario
Richard Walters, Trois Pistoles, Québec
Ed Wingell, Toronto

Flute

Jennifer Cluff, Toronto
Christine Feierabend, Oshawa, Ontario
David Greve, Markham, Ontario
Ronald Korb, Pickering, Ontario

Piccolo

Jennifer Cluff, Toronto
Christine Feierabend, Oshawa, Ontario

Oboe

*Lawrence Charge, Richmond Hill, Ontario
Genevieve Graham, Toronto

Clarinet

Martin Arnold (E^b), Toronto
Laurie Bell, Kingston, Ontario
Brian Simpson, Toronto
Ameene Shishakly, Baie d'Urfe, Québec

Bassoon

Bill Cannaway, Scarborough, Ontario
Larkin Hinder, Toronto

French Horn

Madeline Levinson, Orono, Maine
Susan Mawdsley, Calgary, Alberta
Barbara McIntosh, Winnipeg, Manitoba
Janet Parker, Toronto
Jennifer Wilson, Toronto

Trumpet

Pree Austin, Guélfh, Ontario
Robert Divito, Pinegrove, Ontario
Daniel Timmermans, Sarnia, Ontario
Stephen Warkentin, Belleville, Ontario

Trombone

John Dugan, Thornhill, Ontario
John Loretan, Aylmer, Québec
Rachel Thomas, Toronto

Bass Trombone

Eric Anderson, Prince Albert, Saskatchewan

Tuba

Michael Redner, Port Hope, Ontario

Percussion

Joseph Michael Cordi, Toronto

Stephen Skoutajan, Toronto

John Thompson, Halifax, Nova Scotia

David Wilson, Beamsville, Ontario

Manager

Michael Nykilchuk

Librarian

Louis Garson

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

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| October 20 | UNIVERSITY OF TORONTO WIND SYMPHONY
3 pm MacMillan Theatre \$3 |
| October 24 | THURSDAY NOON SERIES LECTURE
Professor Richard Crawford, University
of Michigan.
"George Gershwin's 'I got rhythm'".
12.10 pm Walter Hall FREE |
| October 26 | FACULTY ARTISTS SERIES CONCERT
Lorand Fenyves, violin; Rivka Golani,
viola; Patricia Parr, piano; Faculty
Ensemble.
Works by Mozart, Schubert, Klein,
Beethoven.
8 pm Walter Hall \$10,\$6 students/seniors |
| November 1 | CONTEMPORARY MUSIC ENSEMBLE
Robin Engelman, Conductor
Works by Ives, Takemitsu, Stravinsky,
Buczynski.
8 pm Walter Hall \$3 |

The Faculty of Music acknowledges with gratitude the generosity of Henry Galler Incorporated in providing the Faculty with the new Hitachi video-recording equipment.
